**Complication** (something which disrupts or complicates the current state of affairs)   
*Summary  
The cousins arrive and the characters of Marco and Rodolpho are introduced. As they settle in; initial signs of conflict emerging between Eddie and Rodolpho.* ***Context, Evidence and Analysis***

* When the brothers enter the Carbone apartment the stage directions tell us Marco greets Eddie with a *“certain formal stiffness”.* Through his dialogue to Eddie we learn more about Marco’s character: *“when you say go, we will go”.*Miller reveals Marco’s characterisation through actions mainly. He looks after his brother and appears to be a “father figure”. He is gentlemanly and shows manners and respect to Eddie which demonstrates that he understands social etiquette. He knows he is indebted to Eddie and Bea – and he wants them to know that he realises this. It is worth noting that Eddie’s response is in direct contrast to when he was talking to Bea when he inferred they would have to “sleep on the floor”. His words to Marco, “we got plenty of room here” show that Eddie has manners - he knows that you make guests feel welcome. Due to the company all conflict with Bea is hidden again.
* Eddie tells Marco how much money he can expect to make in America and he is overcome with joy*: “(his eyes are showing tears) My wife – (to Eddie) My wife – I want to send right away maybe twenty dollars”*. Rodolpho, too, is eager to find out what his wages will be like; *“How much? We hear all kinds of figures”.* When Eddie inquires how they made money the cousins Marco’s actions reveal how difficult it was to find work in Italy; *“(Shrugging shyly, even embarrassed) Whatever there is, anything.”.*Here Miller makes clear the difference between the brothers as well as contrasting the conditions in Italy with America. Marco talks about how difficult life is for them in Italy – it is a huge sacrifice to leave ones wife, children, family and community and travel to unknown country and rely on relatives you've never met and people you don't know. It is not easy for a person like Marco, who has a strong sense of pride, to be dependent on others' kindness. Masculinity is a hugely important theme in “A View from the Bridge”. Miller suggests Marco feels uncomfortable with admitting that he was not able to provide for his family.When it comes to wages Rodolfo cuts to the chase whereas Marco is more tentative and respectful. Marco is working for his wife and family while Rodolfo is working for himself.
* Miller makes the bond between the brothers clear early in the play. Marco is the elder. He is more self-assured and, unlike Rodolpho who speaks with childish enthusiasm, his responses, when he not observing the action, are moderate. He speaks *“doubtfully”* and *“regretfully”*. Marco is evidently the *“father figure”* and frequently demonstrates that he is in charge. We see this clearly in the stage directions when he either *“raises a hand to hush”* Rodolpho or *“puts his arms around him”.*

This makes the relationship clear between the two - Marco is very much in charge, but he allows Rodolfo to be himself. Rodolfo shows Marco the respect he is due and always does what Marco tells him – verbally or non-verbally. Rodolpho appears much more outgoing and charismatic than Marco, prepared as he is to hold court and regale his hosts with stories and a song.

* When Rodolpho proclaims, *“I want to be an American. And then I want to go back to Italy when I am rich, and I will buy a motor cycle”* Marco tolerantly responds with, *“He dreams, he dreams”*.  
    
  Miller implies the brothers are loyal to each other. Marco is accepting of Rodolpho and has a clear understanding of his brother. There is a difference in the lives they lead but Marco is not putting him down or dismissing him.
* Miller implies there is an instantaneous attraction between Catherine and Rodolpho. We see this through the way Catherine speaks – she is excited, excitable too and *“enthralled”.* She is attracted to Rodolpho who has blond hair and impressed that he can sing. She is disappointed when Eddie stops him from singing. He embarrasses Catherine in front of their guests by asking her to remove her high heels and with his comments about “Garbo”. Catherine is actually angered by him and Bea goes from being content and happy to giving Eddie “a cold look”. Eddie cannot stop himself and the scene concludes with him watching and “sizing up Rodolfo...with concealed suspicion...” while Catherine helps put sugar into Rodolpho’s coffee for him.

It is clear here that Eddie is unsettled, both by Catherine’s behaviours towards Rodolpho and by Rodolpho in general. We must remember here that Catherine is neither aware nor reciprocating the feelings that Eddie has for her nor is Eddie aware of them yet. While Marco immediately picks up on the fact that Eddie is stopping the singing so as not to arouse suspicion we are not as sure that Eddie's motives are as altruistic as that. Eddie makes a good case for stopping Rodolfo – but in the next stage direction we are told that Eddie is *“flushed”* - and is appealing to Marco. He keeps asking Marco to acknowledge what he *“means”.* This suggests that Marco may *not* understand – after all, why keep asking someone if they understand if there is a chance they not? The high heels are hugely symbolic in this scene. They are representative of female sexuality and even hint that through them women have a sexual power over men - think back to Eddie’s earlier comments about the men’s’ *‘heads turning like windmills’* when they hear the heels. For Eddie they are a sign of rebellion as he finds at once threatening and desirable.